
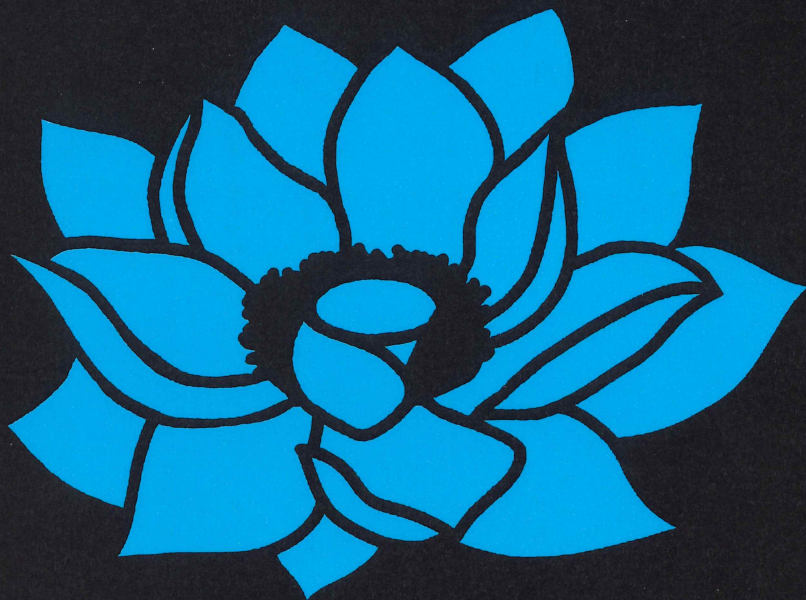


The Last Paradise
Sunday
March 29
2015

Alex Pauk
Founding Music
Director & Conductor

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Esprit Orchestra
2015-2016 Season
Alex Pauk, Founding Music
Director & Conductor

Sunday October 4, 2015
Sunday November 15, 2015
Sunday January 24, 2016
Thursday March 31, 2016

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WELCOME TO OUR FINAL CONCERT OF OUR 32ND SEASON!

THE LAST PARADISE

Welcome to THE LAST PARADISE.

Our fourth and final concert of the season includes a Canadian premiere of music by a renowned French composer, as well as two world premieres of Esprit-commissioned pieces – both by composers who are deeply rooted in the Canadian classical contemporary music scene.

In *Vast Machine*, Andrew Staniland collides the two sections of his piece to create a kaleidoscopic explosion in sound. Marc-André Dalbavie's *Color* will immerse you in a spatial sensation of continuous transformation. *The Last Paradise*, by Xiaogang Ye, features our concertmaster Stephen Sitariski as soloist and brings us images and ethnic flavours from the Chinese countryside. Closing the concert, Scott Good's *Resonance Unfolding 2* extends and explores spectral techniques in an entirely unique and personal way.

My deepest thanks to you for choosing to make us part of your live concert experience this season. Stay tuned for information about our next season – coming soon!

A handwritten signature in black ink, reading "Alex Pauk". The signature is fluid and cursive, with the first name "Alex" and last name "Pauk" clearly distinguishable.

Alex Pauk, C.M.
Founding Music Director and Conductor

THE LAST PARADISE

ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

Stephen Sitarski, violin***

Sunday March 29, 2015 | Koerner Hall

7:15 pm

Pre-Concert Talk

Composers Scott Good and Andrew Staniland

Hosted by Alexina Louie

8:00 pm

Concert

PROGRAMME

**Andrew
Staniland**

Vast Machine (2015) (World Premiere)*

I. Accelerator 1

II. Accelerator 2

III. Accelerator 1 and 2 together

**Marc-André
Dalbavie**

Color (2001) (Canadian Premiere)

INTERMISSION

Xiaogang Ye

The Last Paradise for Violin and Orchestra, Op. 24 (1993)
(Canadian Premiere)

Canadian Music Centre Toronto Emerging Composer Award Presentation

Scott Good

Resonance Unfolding 2 (2015) (World Premiere)**

Concert Sponsor:



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*World Premiere commissioned with financial support from the Koerner Foundation.

**World Premiere commissioned with financial support from the Chalmers Fund.

***Stephen Sitarski's performance is kindly sponsored by David Novak.

ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

Violin I

Stephen Sitarski,
*Concertmaster**
Corey Gemmell
Acting Concertmaster
Pamela Attariwala[◇]
Sandra Baron
Anne Armstrong
Joanna Zabrowarna
Elizabeth Johnston

Violin II

Bethany Bergman
Michael Sproule
Janet Horne[◇]
Marianne Urke
Renee London
Alexa Wilks

Viola

Douglas Perry
Nicholaos Papadakis
Rhyll Peel
Kathy Rapoport

Cello

Paul Widner
Marianne Pack^{◇◇}
Olga Laktionova^{◇◇}
Elaine Thompson

Bass

Hans Preuss
Rob Wolanski
Natalie Kemerer

Flute

Douglas Stewart
Christine Little
Maria Pelletier
piccolo

Oboe

Lesley Young
Karen Rotenberg
English horn
Jasper Hitchcock

Clarinet

Colleen Cook
Richard Thomson
bass clarinet
Michele Verheul
James Ormston
bass clarinet

Bassoon

Jerry Robinson
William Cannaway,
contrabassoon
Stephen Mosher

Horn

Christine Passmore
Diane Doig
Gary Pattison
Linda Bronicheski

Trumpet

Robert Venables
Anita McAlister
Michael Fedyshyn

Trombone

David Archer
David Pell
Herb Poole
bass trombone

Tuba

Jennifer Stephen

Piano and Celeste

Stephen Clarke

Harp

Erica Goodman

Percussion

Ryan Scott
Trevor Tureski
Mark Duggan
Michelle Colton
Ed Reifel

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[◇] also amplified violin

^{◇◇} also amplified cello

ALEX PAUK

Music Director, Conductor and Composer

Alex Pauk was appointed to the Order of Canada in June, 2014. As a composer, conductor and educator, he revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 65 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association and was the recipient of the Canada Council for the Arts Molson Prize (2007). He has helped many composers advance their careers through commissions high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre, as well as dance companies. Revealing this depth of experience, his most notable compositions include: *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra*, *Flute Quintet* and *Musiques immergées*, for chamber orchestra and audio playback. He is presently composing a work for flute orchestra as well as a large-scale piece for choir and orchestra.

STEPHEN SITARSKI

Concertmaster & Soloist

Stephen SitarSKI enjoys a varied career as a violinist and conductor. During the 12/13 season, he conducted both the Mississauga and Georgian Bay Symphonies.

Named Concertmaster of the Hamilton Philharmonic Orchestra in 2012, Stephen holds the same position with the Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). During his tenure in K-W, Mr. SitarSKI became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across Canada and the United States, working with many distinguished conductors including Mstislav Rostropovich, Philippe Entremont, Raymond Leppard, Bramwell Tovey, and James Judd. He has served as Associate Concertmaster of the Canadian Opera Company Orchestra, the Winnipeg Symphony Orchestra, and was guest concertmaster and featured soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body, Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony) and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier, formed in 2007 with cellist Paul Pulford and pianist Leslie De'Ath, and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As an arranger, Stephen has arranged music for the Emperor Quartet (over 20 arrangements of show tunes and popular songs), Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony (Canadian and Italian national anthems).

Stephen was recently awarded the Queen's Jubilee Medal, a nomination submitted by the National Youth Orchestra, where he is a faculty member. Stephen is also on the faculty of Wilfrid Laurier University in Waterloo, Toronto's Glenn Gould School of the Royal Conservatory of Music, and he is a frequent mentor for Hamilton's National Academy Orchestra. He has taught at the Banff Centre for the Arts, was an instructor at the University of Manitoba, and has maintained an active private studio.

ANDREW STANILAND *Vast Machine* (2015)

Composer's note:

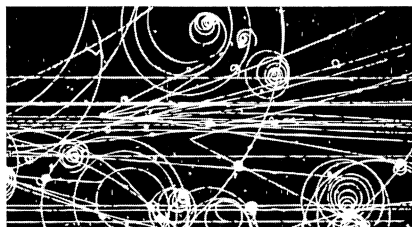
What does the world's fastest and largest machine sound like? As I composed this piece, I found that I was drawn more to the metaphorical than to the literal. In the Large Hadron Collider, humankind has created the largest machine ever made so that we can smash things apart in an attempt to see what is inside. Imagine smashing open a vase just to see what is inside! But unlike cultural artifacts, particles are plentiful, and natural collisions happen all the time outside such machines. But what would happen if one tried to collide musical ideas in a similar way?

Vast Machine uses a repeating rhythmic structure as its main organizing idea. The first section features fast and quiet strings, where pitch content, or musical key, comes from a six-octave scale I created using some interesting polychords mixed with a scales derived from Scriabin's *Prometheus* chord. This idea accelerates not in tempo but in range, texture and intensity, building to a maximum. The second section begins as the first is suddenly frozen in time. Characterized by percussive orchestration, this section uses the exact same rhythmic cast as the first idea, but in perfect reverse. Like the first idea, it accelerates in complexity and volume to reach maximum intensity. Then, as in the Large Hadron Collider where particles accelerate in two separate tubes in opposite directions, I collide the two sections in the same aural space, creating a climax that eventually shatters the themes into musical fragments. The title is a homage to one of the most frequently played

pieces of new orchestra music – a *Short Ride in a Fast Machine* by John Adams.

Vast Machine was commissioned by Alex Pauk and Esprit Orchestra.

Image used in the score:



MARC-ANDRÉ DALBAVIE *Color* (2001)

Much of Dalbavie's music has involved spatial concepts - re-thinking the relationship between music and performance spaces in the same way that visual artists at one point began re-thinking the connection between the work of art and the environment that houses it. He has done this by placing musicians around the performing space rather than only onstage in front of the audience. Dalbavie also set about extending the 'spectral music' that French composers Gérard Grisey and Tristan Murail introduced in the mid-1970s. The principles of "spectral music" included:

- a redefinition of sound material based on recent discoveries in acoustics
- musical form based on techniques of continuous transformation or "morphing"
- attention paid to perception in order to make music more accessible to every listener

Furthermore, Dalbavie combined spatial and spectral techniques to achieve spatialization in a dynamic way with sound objects such as chords, motifs and rhythms evolving through a 'principle of coincidences'.

With *Color*, the composer returned to a conventional stage layout of the orchestra. Instead of focussing on spatialization, he amplified "the principle of coincidences". The work's title comes from a term used in medieval music to designate a variety of procedures of melody creation. *Color* reintegrates the melodic factor which early spectral music eliminated in its exploration of timbre – just as, in painting, the colourists tended to forgo line.

Here, Dalbavie's process of continuous transformation (including compression/dilation of masses of sound) repeatedly coincides with and integrates melodic elements. Melodies emerge from a harmonic/spectral realm of timbral music (i.e. music made up entirely of sound colours and textures). The composer has created a continuum integrating atonality and tonality (chords, series of chords, harmonic groupings) in an acoustical resonance that avoids the clichés of post-modern neo-romantic music.

The very beginning of *Color* is remarkable in this respect. It opens with a tone-cluster from which emerges a chord of D minor. Simultaneously perceived as an archetypal chord and as a sonic spectrum of colour, it produces an ambiguity that is maintained throughout the piece.

The form of *Color* moves from a melodic entanglement to timbral music made up of non-tempered chords – or, from line to colour, in

accordance with the title's double meaning.

XIAOGANG YE ***The Last Paradise* (1993)**

Composer's note:

Although this idiosyncratic work for violin and orchestra might initially seem a personal response to the European violin concerto, incorporating certain elements from Chinese music, this single movement *Konzertstück* is actually more akin to a late Romantic tone poem. It recounts the sad fate of a protagonist – portrayed by the violin – culminating in his funeral and his eventual happiness upon the release of his spirit into the afterlife. Ye has described his inspiration for the piece:

My family suffered extremely – nearly all kinds of humiliation – during my youth. It was during the Cultural Revolution, which was really a hard time. For a while I lived in a little village in Anhui province. I got up before dawn and queued up for a long time for only a loaf of bread or a few vegetables. I had to do so, even though I usually came back empty-handed. Life was a harsh struggle for survival, but the lives of Chinese farmers were even harder than what I had experienced. When someone died, people in the village would celebrate that person's death; people in white mourning clothes walked through the continuous hills resembling a giant white strip that was a hundred meters long. The villagers believed that death was an escape from a painful life and the start of a new journey. I also imagined that my life would end this way, and when I was released from all the pain of this world, I would be carried toward heaven and eternal happiness.

The Last Paradise opens with an extended unaccompanied violin solo somewhat reminiscent of material played on an erhu, the traditional Chinese spike fiddle. It begins quietly with indeterminate pitch sliding and then alternates between fleeting utterances and somber, sustained double-stops. A minute in, two flutes enter quietly, in a somewhat bird-like imitation of the more serene aspects of what the violin had been playing, as the violinist's own materials grows busier and busier. The rest of the wind instruments enter, gradually sounding more aggressive as the soloist's statements become more impassioned and begin to sound like cries for help. As the strings enter and the whole orchestra plays together for the first time, they initially seem to have drowned out the soloist. But the solo violin soon returns, and at first the rest of the orchestra assumes a supporting role, letting the solo violin take center stage. This is ultimately a ruse, as the orchestra abruptly cuts off the violinist's flourishes. This happens again and again: the violin is temporarily allowed to soar until it is subsumed by a forceful orchestral intrusion, which grows more brutal as the piece progresses. The violin is finally offered one last chance to speak on its own, in a cadenza. After that, only a handful of instruments return for a final processional, a relentless ostinato that punctuates the violin's closing rapturous melodies that continue to ascend, but ultimately dissipate.

SCOTT GOOD

***Resonance Unfolding 2* (2015)**

Composer's note:

Since being introduced to the music of the French composer Grisey, I have been intrigued by spectral techniques

towards musical sound structure. These are, in essence, that the musical materials come from the sounds themselves. Lurking within this concept lies a kind of moral obligation - to free sound from cultural construction, and allow it to discover self referential meaning.

As a purist stance, it is impossible to perceive a sound without some context of culture. However, as a kind of reframing towards looking at material, I find the idea inspiring, and this is the creative fuel behind *Resonance Unfolding 2*.

As well, Olivier Messiaen has played a major role in shaping my identity as an artist by the pure inspiration of his genius and creativity. The final four chords of his masterpiece for organ, *Dieu Parmi Nous*, a simple progression with only the bass voice moving, provide the source material for this tribute composition.

What interested me was what if each note of the chord was given its own spectral identity? What new language would emerge? And how do these different identities relate to each other - how does an individual identity change in context? Thanks to a development grant from the Chalmers Fund, I was afforded the time to not only investigate and realize these potentials, but also study the instruments of the orchestra to find novel ways to express this language.

Resonance runs for the majority at a blistering pace. Harmonies unfold, like a kaleidoscope, in a constant state of coming and going until the final resonance is achieved, and achieves full saturation.

ANDREW STANILAND

Composer

Composer Andrew Staniland has firmly established himself as one of Canada's most important and innovative musical voices. Described by Alex Ross in the New Yorker magazine as "alternately beautiful and terrifying", his music is regularly heard on CBC Radio 2 and has been performed and broadcast internationally in over 35 countries. Andrew is the recipient of the 2009 National Grand Prize in EVOLUTION, presented by CBC Radio 2/Espace Musique and The Banff Centre, top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. As a leading composer of his generation, he has been recognized by election to the Inaugural Cohort of the College of New Scholars, Artists and Scientists Royal Society of Canada in 2014.

Andrew has been Affiliate Composer to the Toronto Symphony Orchestra (2006-09) and the National Arts Centre Orchestra (2002-04), and has also been in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005). Recent commissioners include the Gryphon Trio, Les Percussions de Strasbourg, the Toronto Symphony, cellist Frances-Marie Uitti, and American Opera Projects. Andrew is the lead composer/educator with the Gryphon Trio's Listen Up! education initiative, created and produced in collaboration with the Gryphon Trio and music educator Rob Kapilow. Andrew also performs himself, both as a guitarist and working with new media (computers and electronics). Andrew is currently on faculty at Memorial University in St John's Newfoundland.

For more information, please visit andrewstaniland.com.

MARC-ANDRÉ DALBAVIE

Composer

Marc-André Dalbavie is one of the most frequently performed composers of his generation, having received commissions from numerous prestigious orchestras, among them the Berlin Philharmonic and Chicago, Cleveland, Philadelphia, Montreal, and Royal Concertgebouw Orchestras, as well as from musical institutions such as Carnegie Hall in New York.

After studying at the Conservatoire National Supérieur de Musique de Paris (1980-86), where he won several *premiers prix*, he spent five years in the department of musical research at IRCAM, and also studied conducting with Pierre Boulez from 1987 to 1988. Now Professor of orchestration at the Conservatoire National Supérieur de Musique de Paris, he was composer in residence with the Minneapolis Symphony Orchestra and the Cleveland Orchestra from 1998 to 2000, and held the same position with the Orchestre de Paris from 2000 to 2004.

His residency with the Orchestre de Paris has led him to reclaim the symphony orchestra in his work. This approach, which he shares with other composers of his generation, aims to open up new perspectives on symphonic style in order to build up a repertoire that will give the orchestra a fully contemporary resonance. *Color* is a part of this artistic project, as is, more recently, *Rocks Under the Water*, written to be played by the Cleveland Orchestra for a building by the architect Frank Gehry.

XIAOGANG YE

Composer

Xiaogang Ye graduated from the Central Conservatory of Music in China and Eastman School of Music in the United States. His tutors included composers such as Du Mingxin, Alexander Goehr, Samuel Adler, Joseph Schwantner and Louis Andriessen. Ye returned to China from U.S.A. in 1994. He has been the most famous composer in China with his 20 years past in Beijing, and meanwhile, his international influence has also been increasing. He is the first Chinese composer who signed with Schott Music. He is presently Vice Chairman of Chinese Musicians Association, Vice President of the Central Conservatory of Music, Founder and Artistic Director of Beijing Modern Music Festival, which is the biggest contemporary music festival in the Far East. Ye is also a Standing Member of the Chinese People's Political Consultative Conference, and thus he could and has been giving proposals and suggestions to China's government each year to support music art. In 2013, he became head of the ISCM China Section.

Ye's earliest well-known piece is *Moon over the West River* performed by the New Zealand Symphony Orchestra. Naxos has released a CD for him because of this work. Since 1987, his works have been performed all over the world, and by different orchestras such as New York Philharmonic, Detroit Symphony Orchestra, China Philharmonic Orchestra, Munchner Philharmoniker, Tokyo Symphony Orchestra, China National Symphony Orchestra, Bamberger Symphoniker, Philharmoniker Hamburg, Deutsche Radio Philharmonie Saarbrücken Kaiserslautern, Nebraska Symphony Orchestra, Hong Kong Philharmonic Orchestra, Macau Orchestra, National

Symphony Orchestra (Taiwan), Ensemble Modern, and many other famous chamber groups in the world. He is one of the most presented contemporary composers in China. In the 2013-14 season, several concerts of his personal works were presented in the Avery Fisher Hall of Lincoln Center in New York, and in Munich and Saarbrücken in Germany, with great success.

Ye has special preference with regard to the themes in his music. His *Tibet Series*, which includes works such as *Nine Sacred Lakes Series* and some other symphonic suites, takes inspiration from Tibetan Buddhism, Bonism, the unique geomorphology and humanism of Tibet. The *Twilight of the Himalayas*, completed in 2013, reveals the composer's exploration of the Tibetan humanistic characters. His *Tropic Plants Series* portrays the subtropical zone and the sensitivity of musicians to the natural environment. In this series, the composer's personal characteristics are distinct in works such as *Scent of Green Mango*, *Enchanted Bamboo*, and *Datura*. In addition to many works with Chinese historic themes, Ye's repertoire also includes a *Namesake Series* related to classic works in western music. The most famous in this series is *Das Lied von der Erde (The Song of the Earth)*, similar to Gustav Mahler's work in both its name and the use of Chinese Poems from the Tang Dynasty. Ye's version has already been performed in many famous concert venues in the world. In a similar vein, he composed *Enigma Variation (Winter III)* featuring a theme from his father's work, *La Mer* based on Claude Debussy's work, and even a parallel to John Cage's *4'33"* (but with much noise).

Meanwhile, Ye is also a successful film music composer. He has composed for more than 30 important movies and TV dramas in China, and

has twice received the title for "National Best Score".

While his concert works are important, it is his film music that has granted him unprecedented impact throughout China. He received the "Man of China" honorary title in 2005. Due to his influence, the Beijing Modern Music Festival directed by Ye has also received extensive attention. The well attended annual festival – noted for its high quality and international impact, has been vital in the development of modern music in China.

Ye has won numerous national and international music awards, including the 2012 Guggenheim Fellowship in U.S.A., and the 2013 national China Arts Award in China.

SCOTT GOOD

Composer

Dr. Scott Good is a Canadian composer of orchestral, chamber, performance art, and vocal works that have been successfully performed in North America, Europe, and Asia; he is also active as a trombonist, conductor, and concert curator.

Currently, Scott works in various musical avenues. From 2008 to 2011, he was composer in residence with the Vancouver Symphony Orchestra. He worked as curator for Esprit Orchestra, and was also artistic director of earShot concerts (97-02).

Scott has composed music for a variety of orchestras including Orchestre symphonique de Montréal, Vancouver Symphony, National Arts Centre Orchestra, the Winnipeg Symphony Orchestra, the Kitchener-Waterloo Symphony, and Esprit Orchestra; Wind groups such as the Hard Rubber Orchestra, and the Hannaford Street Silver Band; Chamber groups such as Ensemble

Contemporain de Montreal, Turning Point, and baroque ensemble I Furiosi; Organizations such as the Montreal International Violin Competition, and the World Harp Congress; and soloists such as saxophonist Wallace Halladay, trumpeter Larry Larson, trombonist Alain Trudel, and harpist Elizabeth Volpe Blythe.

He has served as a trombonist in many orchestras, including the Kitchener-Waterloo Symphony Orchestra, The National Ballet Orchestra, and Esprit Orchestra. As well, Scott has performed with contemporary music ensembles like Patria Music Projects, Array Music, New Music Concerts and Contact.

He is currently composing a double sextet for the Gryphon Trio and jazz trio featuring drum set virtuoso Dafnis Preito, and a new score to accompany the silent film horror classic *Hands of Orlac* for performance with the Kitchener-Waterloo Symphony, to be premiered in November.

For more information, please visit scottgoodmusic.com.

ESPRIT ORCHESTRA extends a warm welcome to the following groups at tonight's concert

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CANADIAN MUSIC CENTRE

TORONTO EMERGING COMPOSER AWARD

The Canadian Music Centre, Ontario Region, is thrilled to announce Adam Scime as the winner of this year's Toronto Emerging Composer Award. This year's Award jury – comprised of Arraymusic Artistic Director Rick Sacks, pianist Christina Petrowska Quilico, and composer Anna Hostman – recognized Adam for the sophistication and creativity of his work.

The Toronto Emerging Composer Award was revived in 2010 through a multi-year commitment from philanthropists Michael M. Koerner and Roger D. Moore. Its purpose is to recognize the excellent work of emerging music creators from the Greater Toronto Area who exhibit innovation, experimentation and a willingness to take risks in their work. As the winner, Adam Scime will receive \$6,000 towards a piece for chamber ensemble in collaboration with saxophonist Wallace Halladay. The piece is intended as a companion to *Hot*, the daring chamber piece by Franco Donatoni.

Adam Scime: As a young composer and performer living in Toronto, Adam Scime has been praised as "...a fantastic success..." (CBC) and "Astounding, the musical result was remarkable"(icareifyoulisten.com). His work has received many awards including The Socan Young Composer's Competition, The Karen Keiser Prize in Canadian Music, The Esprit Orchestra Young Composer Competition, and the Electro-Acoustic Composer's Competition. His music has been performed and commissioned by numerous professional ensembles and organizations including Nouvelle Ensemble Moderne, The Esprit Orchestra, New Music Concerts, The Gryphon Trio, Nadina Mackie Jackson, and Carla Huhtanen. Adam has been selected for numerous composer workshops including Domaine Forget, The Soundstreams Emerging Composer Workshop, The Vocalypse Opera from Scratch Workshop, The National Arts Centre composer training program, and The Canadian Contemporary Music Workshop among others. Future projects include a new 40-minute opera for FAWN Chamber Creative, and commissions for Array Music and the Esprit Orchestra all to be premiered in the 2015/16 season. Adam is currently studying with Gary Kulesha as a doctoral student at the University of Toronto.

The Canadian Music Centre (CMC): established in 1959, the CMC oversees the music of the largest community of professional Canadian composers. The CMC offers on-demand publishing, extensive outreach events and marketing through its five Regional Centres and is easily accessible through its extensive interactive website. CMC also promotes the work of its Associate Composers through its five lending libraries of more than 23,000 scores and 14,000 related archival recordings plus some 1,400 commercially recorded CD titles. Connect with the Canadian Music Centre at musiccentre.ca, on Facebook (Canadian Music Centre) and on Twitter (@cmcnational).

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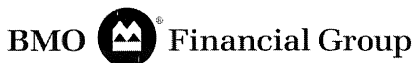


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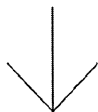
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